
The MCA Advisory

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Calendar for 2010

August 12th Club meeting 3:00 to 5:00 p.m. at
Massachusetts Historical Society, Boston.
Anne Bentley and John Adams to speak.

From the Editor

As our lead article in this issue, we are re-printing a piece by David Menchell that appeared a year ago in the C4 Newsletter. The subject is the medals for the Peace of Breda, a treaty for which David develops an excellent historical perspective. Because the treaty involves the exchange of New York, Surinam and several Caribbean islands, the medals belong in Betts but were not listed therein.

The Breda medals, of which there are an even dozen not counting minor varieties, have great aesthetic appeal as well as historical significance. David illustrates five of the twelve; perhaps he or some enterprising member will provide the remaining seven. For convenience, we have added a concordance between Medallion Illustrations, van Loon and Pax un Nummis, the three primary sources on the subject.

Frame-a-Coin will soon have available 4" x 4" flips made out of melanex, a clear plastic suitable for archiving. Only a handful of members have expressed an interest in purchasing 4" x 4" x 12" covered boxes but we suspect that there are many others who need them. If you are interested, [please drop us an e-mail](#). Unless many more of you do so, the bulk purchase cannot be made and the 4" x 4" x 12" box will not exist.

Do not miss our annual meeting on August 12th at the Massachusetts Historical Society. Between the ambiance of our meeting room and the superb displays mounted by Anne Bentley, it will be our best meeting ever.

The Medallion Legacy of the Second Anglo-Dutch War and the Treaty of Breda (by David Menchell)

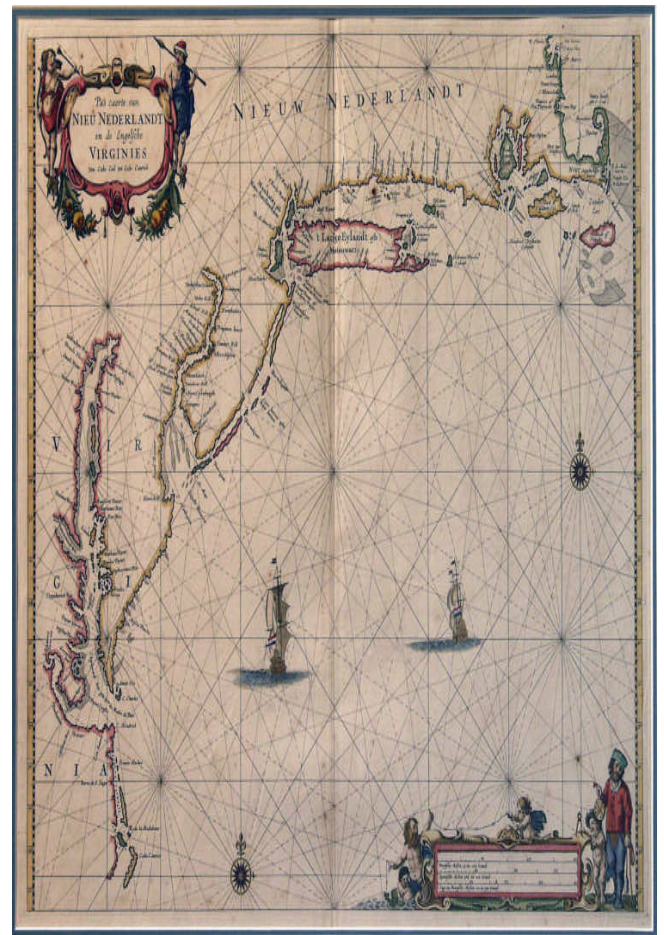
During the 16th and early 17th centuries, the Dutch were allied with the British in their 80 year struggle against Hapsburg domination.

This changed by the close of the Thirty Years' War in 1648. The victorious European powers sought to gain control of the colonial territories of the defeated Spanish and Portuguese, bringing the Dutch and British into direct competition. In addition, enterprising Dutch merchants, utilizing the largest mercantile fleet in Europe, had transformed the Netherlands into a major economic power. Although lacking in natural resources at home, they dominated the carriage trade, transporting raw materials between foreign ports in exchange for manufactured goods. They had established outposts in the East Indies, Africa, and the Western Hemisphere. This again brought them in direct conflict with other maritime powers at the time, in particular England, which had been displaced by the Dutch as the leading traders in the Iberian peninsula, the Baltic and, to an increasing degree, in the Americas. This led to four periods of naval warfare between the two powers: the First Anglo-Dutch War fought from 1652 to 1654, the second from 1664 to 1667, the third from 1672 to 1674, and the fourth from 1680 to 1684. By the close of the fourth war, the Dutch economy was in ruins, its fleet having been destroyed by the British, who had supplanted the Dutch to become the preeminent sea power.

From the standpoint of American Colonial history, these wars would most profoundly shift the balance of power in North America. It was the end of the second war that gave the British New Amsterdam (which became, of course, New York). The Third Anglo-Dutch War, which saw the Dutch temporarily recapturing New York, was also part of the Franco-Dutch War (1672-1674), waged by Louis XIV of France who sought control of the Spanish Netherlands. At stake were also valuable territories and trade routes in the Caribbean. As numismatists, it is significant that these wars and the subsequent peace treaties were commemorated by a number of medals struck by the participating powers. I will briefly present the history of these events and focus on the Second Anglo-

Dutch War, the Treaty of Breda which brought the conflict to a close, and the medals produced to commemorate the peace.

The First Anglo-Dutch War was precipitated by Oliver Cromwell. French support for the English royalists had led the Commonwealth to issue letters of reprisal against French ships and against French goods in neutral ships. These letters carried the right to search neutral ships, which were mostly Dutch. The English Parliament passed the first of the Navigation Acts in October 1651. It ordered that only English ships and ships from the originating country could import goods to England. This measure was particularly aimed at hampering the shipping of the highly trade-dependent Dutch and often used as a pretext to simply take their ships. Agitation among the Dutch merchants was further increased by George Ayscue's capture in early 1652 of 27 Dutch ships trading with the royalist colony of Barbados in contravention of an embargo imposed by the Commonwealth. Cromwell also demanded tribute for herring caught within 30 miles of England (a practice begun by the Stuarts) and required all ships in the Channel to salute English warships, further angering the Dutch. This led to a series of naval engagements, pitting the British fleet under the great Admiral Robert Blake, considered the Father of the British Navy, against the Dutch led by Admiral Maarten Tromp. While the conflicts of the First Anglo-Dutch War were confined to the waters of the English Channel and North Sea, the repercussions were felt in their colonies across the Atlantic.



Goos, Pieter. *Chart of New Netherland and the English Virginias from Cape Cod to Cape Canrick [i.e. Hatteras]. 1666*

Continued commercial competition between the English and Dutch in the East and West Indies and African slave trade led to renewed warfare ten years after the close of the First Anglo-Dutch War. In 1664, after the seizure of Dutch merchant vessels in Europe, Robert Holmes of the Royal Africa Company captured Dutch posts in the Cape Verde Islands and Guinea coast of West Africa. In March of the same year, King Charles granted his brother James, duke of York, a patent for territories in North America, which included the Dutch colony of New Netherland. A British naval force under Richard Nicolls captured the colony by August, which was renamed New York in James' honor. Attempts by France to mediate a peace were unsuccessful. Subsequently, a Dutch fleet under Michiel De

Ruyter was able to recapture most of their African possessions. However, during a failed attempt to capture Barbados, the fleet sustained damage which prevented a planned attack on New York. In 1666, the French and Danish entered the war as allies against the English. In the West Indies, the French captured St. Christopher, Antigua, and Montserrat, in addition to the islands of St. Eustatius and Tobago, previously taken by the English from the Dutch. Most of the subsequent naval engagements occurred in European waters. The British fleet under Monck and Prince Rupert was defeated in the Four Days Battle or Battle of the Downs (June 1–4, 1666) by Michiel de Ruyter and Cornelis Tromp. The English, in turn, defeated the Dutch in August, destroying shipping along the Dutch coast. While peace negotiations had commenced in Breda the following year, two further actions occurred which would influence the eventual peace. Abraham Crijnsen, commanding a fleet sent by the province of Zeeland, captured the English colony of Surinam on the northeast coast of South America. The Dutch fleet, under de Ruyter, burned several British men-of-war in the Medway, a part of the Thames estuary, and captured the flagship Royal Charles. This, combined with the Great Fire of 1666 and outbreak of plague in London, compelled the English to seek peace with the Dutch.



The Four Days Fight, 11–14 June 1666 by Pieter Cornelisz van Soest, painted c. 1666.

The Treaty of Breda between England and the United Netherlands, signed on July 25, 1667, had two important provisions affecting the colonies of the two parties in the Western Hemisphere. According to the third article, all captured colonies remained in the possession of the Dutch and English. Under these provisions, the Dutch would retain Surinam, in addition to territories in Africa and Asia; the former Dutch colonies of New Netherland and Delaware would remain under British control. Under article nine, territories in Africa and America were open to free navigation and trade between the two parties. The Treaty negotiated between England and France had extensive provisions restoring the British portion of St. Christopher captured by the French (articles 7-9) as well as Antigua and Montserrat (article 12), with articles dealing with the return of slaves and repatriation of former British citizens (articles 13, 14). Articles 10 and 11 restore Arcadia in North America to France; the British

inhabitants were given one year to depart if they did not wish to live under French control. This transfer of territory would continue to be a source of conflict for the next century, since there was no consensus as to what comprised Acadia. All of Nova Scotia was ceded as delineated by King Charles. However, authorities in New England protested the settlement, stating that most of this territory was not included in the original land grants awarded under Cromwell.

Several medals were issued by the English and Dutch to commemorate the Treaty and short-lived Peace. The British medals have a bust of the monarch, Charles II, on the obverse, with a depiction of Britannia reviewing the English Navy on the reverse. This depiction of Britannia is notable, being the first on a commemorative medal. While the date is not mentioned on the medal, the image and legend on the reverse refers to England's growth and success as a naval power. The edge inscription alludes to the peace treaty.

The Dutch produced a number of medals with a variety of motifs. Several have city views of the city of Breda, others have allegories suggesting Dutch victories in the preceding war. Several examples are shown below. One medal in particular, the Mitis and Fortis medal, with its image of Holland trampling Discord, was objected to by the British due to its inclusion of a ship on fire in the background. This was a reference to the burning of the British fleet by the Dutch in the Medway on June 13 1667. The inclusion of this image referring to the embarrassing attack was felt to be inappropriate for a medal commemorating a peace accord between the two nations. The British filed a formal complaint with the Dutch and insisted on a formal apology. The Dutch complied, destroying the dies, but the sculptor, Christopher Adolfszoon, was rewarded for his efforts with payment of 1,000 ducats. This affront has been given as one of the factors leading to the declaration of war by the British in 1672.



Obverse: Bust of King Charles II in a long wig, laureate and mantle (right).

England

J. Roettiers, Sc.

56 mm, Silver, copper

MI I, 535/186; MH 1919, 65; v. Loon II, 522

Legend: 'CAROLVS . SECVNDVS . DEI . GRATIA . MAG . BRIT . FRAN . ET . HIBER . REX.'

Reverse: Britannia with a spear in her right hand and her left resting on her shield, seated at the foot of a rock; a three-masted ship in foreground, others in distance, the sun shining above. Legend: 'FAVENTE DEO.'

(God being propitious). Exergue:

'BRITANNIA.'

Inscription, on edge: 'CAROLVS SECVNDVS PACIS ET IMPERII RESTITVTOR AVGVSTVS' (Charles II,

august restorer of peace and of the Empire).
The figure of Britannia here shown is a portrait
of Mrs Stuart, afterwards Duchess of
Richmond.



Medal commemorating the Peace of Breda,
1667.
Netherlands
C. Adolfszoon, Sc.
71 mm, Silver
MI I, 528/176; MH 1921, 585; v. Loon II, 534
Obverse: Holland standing with sceptre
and spear on prostrate Envy between a lamb
and a lion, a ship on fire (left), another sailing
(right). Legend: 'MITIS ET FORTIS' (Mild and
firm). Exergue: 'PROCUL . HINC . MALA .

BESTIA . REGNIS IUN 22 1667' (Far hence
from these kingdoms, thou pernicious beast!).
Reverse: Peace standing with wreathed sword
in right and cornucopia and caduceus in left
hand; a hand holding a festoon and inscribed
ribbon above her; ships in the background.
Exergue: 'REDIIT . CONCORDIA . MATER .
BREDAE JUL. 31 . Ao 1667'. On ribbon:
'TRATO BELLUM PLACATO NUMINE PAX
EST' (War from an angry, peace from an
appeased divinity). Inscription (on edge):
'NUMISMA . POSTERITATI . SACRUM .
BELGA . BRITANNIQUE .
RECONCILIATIS . CUM . PRIVIL :
ORDINUM : HOLLAND : ET . WESTF :'
(Medal dedicated to posterity. The Dutch and
British reconciled. By permission of the States
of Holland and West Friesland.)



Medal commemorating the Peace of Breda, 1667.

Netherlands

J. Lutma, Sc.

70 mm, Silver

MI I, 529/177

Obverse: A lion sporting amongst arms and cannon, a fleet in the distance. Below: 'LEO BATAVUS' (Dutch lion). Legend: 'SIC FINES NOSTROS LEGES TVTAMVR ET VNDAS' (Thus we defend our frontiers, our laws and our seas). Reverse: Inscription, 'DEO . AVSPICE . ASSERTIS . NON . MINORE . ANIMO . QVAM . SVCESSV . AVITIS . PATRIAE . LEGIBVS . ADVERSVS . TRES . POTENTISIMOS . HISPANIARVM . REGES . COACTIS . DEINDE . SEMEL . ITERVMQ'; CONTRA . VICINOS . BRITANNOS . ARMA . SVMERE . BATAVIS . POST . PACEM . EGREGIA . VIRTVTE . BELLO . PARTAM . ATQVE . REDVCTA . GENERIS . HVMANI . COMMERCIA . CONSVLES . SENATVSQVE . AMSTELODAMENSIS . MONVMENTVM . HOC . CIC . IC . C . LXVII . F . C.' (Relates how the Council of Amsterdam had this medal struck to commemorate the peace with Britain, great courage having been shown in this and the previous war with Spain.)



Medal commemorating the Peace of Breda, 1667.

Netherlands

101 mm, Silver

MI I, 530/178

Obverse: Peace, holding olive branch, setting fire to arms. Reverse: City view of Breda. Legend refers to peace treaty concluded on July 31, 1667 between the Dutch, English, Danes and French.



Medal commemorating the Peace of Breda and Alliance of England and Holland, 1667. Netherlands
C. Adolfszoon, Sc.
44 mm, Silver
MI I, 534/184

Obverse: Starboard quarter view of an English and a Dutch ship sailing side by side before a favourable wind, a garland at each topmast head. Reverse: Shields of Great Britain and Holland wreathed and festooned with a ribbon below. Inscription on ribbon: 'BRITAN(NO): BATAV(A): PAX' (Peace of Britain and Holland).

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PAX*	van Loon**	MI***
257, 258	II, 534	I, 176/528
259, 260	II, 534	I, 177/529
261	II, 534	I, 534/179
262	II, 534	I, 534/178
263, 264, 265	II, 538	I, 180/531
266	II, 538	I, 534/182
	II, 538	I, 534/183
267	II, 538	I, 534/184
268	II, 538	I, 532/181
269	II, 522	I, 535/185
270, 271, 272	II, 522	I, 535/186
273		I, 536/187

Pax in Nummis,*

van Loon, vol. II,**

Medalllic Illustrations, vol. I***

The Plight of the Medal Today

(by Alex Shagin)

Where are we going depends on where we stand. Just by following the ongoing discussion on the nature (and future) of the art of medal we can sense the growing support of our community for the need to leave for

posterity something more valuable than haphazardly produced “bits and pieces” that defy any systematic classification and carry messages so incoherent that they may become no less (or maybe more) puzzling to the scholars of tomorrow than they are to the connoisseurs of today.

To create a medal you need a pair of trained hands, two sharp eyes and (what is really important) both sides of the brain capable of generating not only a spark of creativity but also a stream of conscience that includes the analytical skills and a healthy dose of self-criticism.

The power of knowledge is a guiding light that provides us with a sense of direction and confidence in our search of better means of communication with the like-minded people willing to hold a mirror to our times and bear witness of the deeds, values and images we seek to immortalize and deliver to the generations to come as a record of our cultural footprint on the history of mankind, as a token of appreciation for those who enabled our civilization to succeed in the eternal struggle to overcome the adversities and to evolve.

A medal is a gift of one imagination to another, a compact and durable storage of an intellectual as well as an intrinsic value in one of the most attractive forms of a traditional craftsmanship based upon solid knowledge, clear vision and firm beliefs. In these days of the revisionist approach to history, deconstructivist tendencies in the arts and steady decline in art appreciation, it has become a commonly shared attitude to avoid the big words like humanism, idealism, symbolism, and shy away from the boldly declared positions and programmatic expressions that used to define the medal as an integral part of the fine arts realm and a powerful tool for public education and social progress. Consider the fact that the greatest accomplishments of the WPA artistic projects (before WWII) were inspired by the best examples of the commemoratives issued twenty (!) years earlier, during the golden age of our

numismatics. The modern art that was in its infancy back then is already a hundred (!) years old and so far has made its presence felt by the introduction of new ideas, colors and shapes developed by very many artists, designers and architects. And yet, the art of the medal hasn't been very successful in its search for a modernistic idiom while working on a centuries old problem of delivery of convincingly strong messages and in attempts to redesign the symbols of status or “re-packaging” the visual objects of desire. What has been obviously missing in many such new medals is a sense of connectedness, the ability to interact with the mainstream cultural activities of the society and a failure to secure more substantial support from the numismatic community.

As a result, the existing void is being “plumbed” by the irrational exuberance of the officially endorsed banalities delivered to the public in overwhelming quantities and in fierce “competition” with the multitudes of clumsily designed commercial imitations cranked out by the private sector. Both tendencies have contributed heavily to the transformation of the once proudly independent creative artists into a group of “following-the-orders” sculptor-technicians working under mediocre micro-management and being snubbed by the small elitist camp of self-indulgent “expressionists” totally disconnected from the actual needs of the society, oblivious to the legacies of the classical past and ignorant of the scientific or philosophical visions of the future.

Just by taking a closer look at some of the latest contributions to the iconic images of numismatic Americana, like the grim-faced commemorative “portraits,” or clearly amateurish interpretations of Lady Liberty, or the latest inaugural issues, you can easily imagine how some of the greatest sculptors of last century (the 20th, that is) must have been rolling in their graves alternatively crying and laughing while watching their work being “enhanced” by the new “masters” of the old craft, with the standards of quality being steadily compromised. Not all the blame

should fall to sculptors, but a great measure should also be accepted by those who commission, direct and promote these undercooked and overrated “concoctions” of the new era of corporate thinking and political correctness. The beauty no longer resides with the art but in the description of the product, while no artistic control is allowed where the style and the quantity of the mass-produced collectibles are concerned. Obviously, here we have a case of the powers that placed less trust with the knowledge and more with the committees deciding the fate of our collective self portrait “that will be “sent” to the future judges of our misconceptions.” No doubt, how far will we be able to go will depend a great deal on where we are coming from.

●UNDE●ET●QUO●TENDIS●

[Where are we coming from and where are we going?—Ed.]

Medallic Art Company Appoints Former Employee as Corporate Historian

Century-Old Company Known for Creating Some of the Most Noted Medals in America

Dayton, Nevada (June 4, 2010) -- Medallic Art Company of Dayton, Nevada, has appointed former employee D. Wayne Johnson as corporate historian and senior consultant. The appointment was made by Ross Hansen, company president.

Dick Johnson was director of research with Medallic Art Company from January 1966 until December 1976. In that position he conducted sales research for the great outpouring of medals issued for the 1976 American Bicentennial. He created an archive and cataloged all the firm’s previous medallic issues back to 1906. He also edited *The Art Medallist*, a company newsletter for collectors and the public. He served as assistant to the

president at the time, William T. Louth, for whom he wrote speeches, particularly for the numismatic field.

Since its founding in lower Manhattan at the beginning of the 20th century, Medallic Art Company has replicated the medallic work of the most famous sculptors of America. It had a part in producing a Benjamin Franklin medal for Augustus Saint-Gaudens before the great artist’s death in 1907. That medal was issued by Tiffany & Co., which began a long-term relationship with the firm.

In 1906, the founders of the company imported the first Janvier pantographic reducing machine to America. Because of its superior qualities, this machine was employed to make reductions of models and cut dies and hubs, even for the U.S. Mint – making prototypes of coin models for circulating and commemorative coins – until the Philadelphia Mint acquired a Janvier pantograph of its own.

The two company founders, Henri and Felix Weil, who had served as sculptors’ assistants for more than two decades prior, continued to serve artist friends in their medallic needs. They struck the first medals for the Circle of Friends of the Medallion, and in the decades to follow struck the entire series of medals of more than 125 American artists for the prestigious Society of Medalists.

The firm is also known for creating some of the most noted medals in America: the Pulitzer Prize medal, the Peabody Award medal, and the Caldecott and Lippincott Medals. It has also created inaugural medals for eleven Presidents of the United States.

Ross Hansen, president of Northwest Territorial Mint, LLC, purchased Medallic Art Company on July 10, 2009, and moved all coin and medal production to the Dayton, Nevada facility. The combined operation also has a production and sales facility in Green Bay, Wisconsin, and sales offices in Federal Way, Washington, Springfield, Virginia, and in the Pentagon, where orders for military medals and challenge coins are received. Northwest

Territorial Mint also markets precious metal bullion to investors.

In its 100-year history, Medallic Art Company has been located in four cities at separate times. From its origin in New York City it moved to Danbury, Connecticut, in 1972, and to Sioux Falls, South Dakota, in 1991. In 1997 it relocated to Dayton, Nevada, in the heart of the historic Comstock silver mining area. It currently occupies a massive, 2-story, 118,000-square-foot building.

Dick Johnson, who writes under the name D. Wayne Johnson, is a life-long numismatist. A coin collector since February 1939, he was the founding editor of *Coin World* in 1960, now in its 50th year. Following his employment with Medallic Art, he formed an art medal dealership in 1977 with medal enthusiast Chris Jensen, and the pair conducted 27 auction sales under the banner of Johnson & Jensen.

Mr. Johnson will retain his position as curator of numismatic art at the Belskie Museum of Closter, New Jersey, to which he was appointed in 2005. This museum is named after Abram Belskie, a sculptor of medallic art and a series of medical medals, all of which Johnson has cataloged.

In November 2008, Mr. Johnson joined with Mark Schleppehorst to form Signature Art Medals to market high quality medallic art. The firm's first production was a Lincoln/Brenner plaque honoring the bicentennial of Abraham Lincoln's birth and the centennial of the Lincoln cent. It was struck by Medallic Art Company.

Mr. Johnson is the author of over 200 articles and more than 800 brief items in *The E-Sylum*, a newsletter in the numismatic field. His more serious work at present is a directory of American coin and medal artists, now numbering more than 3,150 such artists, and an encyclopedia of coin and medal technology with 1,842 major entries.

In serving as corporate historian for Medallic Art Company, one of Johnson's early priorities in his new position will be to write a

history of the company and a catalog of all the firm's previous medallic issues. Among his most recent work is "Objects of Desire" on medallic objects. It was published in *The Numismatist*, September 2007.

For more information about Medallic Art Company, visit <http://www.Medallic.com>. For more information about Northwest Territorial Mint, visit <http://www.NWTMint.com>



Letters to the Editor

John:

In the February issue, Tom Leibinc provided information on storage boxes from Koornmarkt in the Netherlands. While a unit price is quoted, they indicate they only sell in case lots.

Does anyone know of a "retail" source for these or other similar boxes? They would be ideal for use in cabinets.

Regards,

Spencer Peck

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